



LINEAR PHONOGRAPHY;

A NATURAL
SYSTEM OF SHORT-HAND,
FOR GENERAL USE;

WITH AN EASY
STENOGRAPHY,
FOR REPORTING PURPOSES.

BY
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ERRATA.

Page 11, Section 10, instead of *are* read *is*.

Plate 3, line 6, *the* has been omitted after *that*; and in last line, *its* requires to be supplied before *stupendous*.

Next plate, line 13, the word *truth* is absent at commencement of line.

Page 15, line 7, *unrolled* should be read after the word *stores*, instead of following the next line. On the same page, line 19, read *glorious* instead of *boundless*.

Section 23, Ex. IV. should read Ex. V.

Page 14, Ex. II. line 1, read *daily* instead of *daly*.

In some few other cases possibly slight errors may have escaped notice in reading proof.

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INTRODUCTION.

It is likely that nearly all who begin the subject of Shorthand writing are more or less influenced by the wish to be able to report verbatim. To take down the words of the public speaker as fast as they are uttered, is, in truth, the highest object of Stenography; and when it is considered that verbatim reporters can earn upwards of two thousand dollars per year, it is not to be wondered at that the idea is attractive, especially when it is remembered that the attainment of the accomplishment requires less expenditure of either time, brain power, or money than any other equally remunerative art or employment.

But though verbatim reporting is the highest business of Shorthand, it does not by any means constitute its only claim to attention. All improved methods of doing things are, in general, popular because they enable men to perform their processes and attain certain ends, with less drudgery, and in shorter time; and, in many cases, because without them the objects desired cannot be reached at all. Still, to the thoughtful, there appear to be wider, deeper and stronger reasons for thus extending the "range of human power."

The use of improved methods tends to lengthen life, by putting within the reach of the mass of men better conditions, more healthful circumstances and surroundings, as well as by diminishing the drudgery of life.

Improved methods make life fuller, by introducing within its limits more of sensation and thought. They tend to elevate, by putting within reasonable reach more of the intellectual

and higher elements of life; and, moreover, in proportion as the energies of men are attracted in this direction, there is less of power wasted in the direction of pampered passion and sordid self-indulgence. Thus, whatever facilitates the processes of life, not only tends to the actual lengthening of life, but also to making life fuller and more elevated.

What is true of improved methods in other matters, and in general, is doubtless to some extent true of the matter of writing, or the written expression of language: so that the growing feeling in favor of a more natural orthography and a briefer chirography is not only fully justified on the popular ground of greater convenience, but also on the broader and higher grounds of true human progress.

The old method of spelling is irregular and capricious to an extraordinary degree. It requires years of the most tiresome study, and is never fully mastered. The old method of writing is clumsy and cumbrous, requiring probably four times as much of muscular labour, of time and of space as is really necessary. These things are felt to a large extent even at present; for writing has become more or less a necessity in every department of business and study; and as the circumstances of life become more refined and elevated, the uses to which writing is applied are likely to be even more extensive, and the need of a better system more widely appreciated.

LINEAR PHONOGRAPHY.

The term *Phonography* (*sound writing*) is applied to a method of writing in which the natural sounds, elements of the voice, used in speaking, are each represented by distinctive marks.

The task attempted in this sketch is to propose a system of writing that would be Phonetic in the full and natural sense of the word; which would be natural not alone in repre-

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senting the sounds of the language by distinct characters, having, as far as possible, a certain correspondence with the sounds they represent, but natural, also, in the order of their writing.

It will be noticed that the method followed differs radically from that of Pitman and his followers, in representing the vowel sounds by lines instead of dots and dashes. The vowel is made the basis of the written syllable, as it certainly is of the spoken syllable, and the consonants are so formed that they may be joined to either end of the vowel, without raising the pen from the paper, enabling the writer to represent each sound in regular succession as it is spoken. By this means all shifting movements in writing a word are dispensed with, and the double process of writing, one of the worst features of Pitman's method, is avoided. No nominal consonant is needed; and no awkward shaded letters, indeed no shading whatever is required. This in itself is a very important point. If the writer chooses in reporting, shading may be introduced to distinguish between the added *t* and *d*; but this will seldom be necessary. It will be noticed that no word or syllabic signs are used in the corresponding or common style of the writing; nor is there any necessity for their use, the writing being generally shorter, without them, than that of other systems, even when shortened by their use to the extent of at least twenty-five per cent.

In the reporting style arbitrary signs are, for the sake of simplicity, but rarely used; although it is admitted that for the special purposes of the reporter there is no objection to their being used if the writer pleases to do so, as was remarked of the shading.

No dots being used in common, the usual punctuation marks are all that is necessary, another not unimportant advantage over those methods which represent the period by a cross that requires three movements in making it. In

reporting no punctuation marks are used, spaces being left between the words instead. This leaves the writer the dots, commas, crosses, and indeed everything else available (outside of the system), to be utilized as arbitraries in reporting, if he chooses to so use them. But it should be understood that the idea of shading, as well as the use of arbitraries, is no part of the system itself.

Believing that *the closest harmony with natural conditions*, in short, *naturalness*, is the highest perfection possible in any direction, naturalness has been aimed at. With what success? The answer to this question must, in the long run, come from the intelligent criticism of independent, unbiassed observers, and not from the verdict of partial friendship, nor from the cavilling objections of prejudiced partizans. "The test of time" brings that answer true in all cases, it is likely; and the easy duty of the party most interested is, simply to submit.

"What is writ is writ." There is still room for improvement, doubtless. Any unbiassed criticism of any part of the system proposed will be thankfully received, and carefully considered.

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SOUND

LONG.

DIPHTHONGS.

i
u
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LINEAR PHONOGRAPHY.

VOWEL SOUNDS.

1. The vowel sounds are simple, distinct, independent, and form the base of the spoken syllable; they are relatively more prominent, and occupy longer time than the consonant whispers. The lines representing them should be correspondingly simple, independent, prominent and long, as compared with consonant Phonographs.

TABLE OF VOWELS.

SOUND. PHONOGRAPH. EXAMPLES OF EACH SOUND ITALICISED.

LONG.	e		<i>we, tier, dear, thee.</i>
	a		<i>lay, bane, gain, feign, there.</i>
	ah		<i>father, ah.</i>
	aw		<i>thaw, all, bought.</i>
	o		<i>go, blow, though, foe.</i>
	oo		<i>boot.</i>

DIPHTHONGS.	i		<i>high, lie, why, buy, rye, by.</i>
	u		<i>you, duty, suit, few.</i>
	ow		<i>now, plough, thou.</i>
	oi		<i>toy, boil.</i>

SHORT.	<i>i</i>	⌒	it, this, biscuit.
	<i>e</i>	⌒	met, less, guess.
	<i>a</i>	⌒	at, mat.
	<i>o</i>	⌒	not, of.
	<i>u</i>	⌒	but, nut
	<i>oo</i>	⌒	foot.

2. The Vowel Phonographs should be copied several times, making them as nearly as possible like those of the Table; and it is a good plan to sound each aloud, as it is written. This process should be continued till sound and sign are both thoroughly associated in the student's mind.

3. The Long Vowels are made about one fourth of an inch in length. The Diphthongs are of the same length. The Short Vowels are half that length, or one eighth of an inch in length.

4. The Vowel Phonographs, when written alone, are always made forward, or from left to right, and always maintain their angular relation with the horizontal line, on which they rest. In combination, it is often convenient to write them backwards.

5. The Diphthongs are made a little more curved than the Long Vowels in allusion to their double nature. In writing them, their raised ends should be kept well up from the line of writing, to distinguish them respectively from the inclined Long Vowels, which latter should be kept well down to the line for similar reasons.

6. In commencing, do not attempt to write rapidly; make each Phonograph carefully; speed comes by practice and will take care of itself. Writing too fast in beginning gives rise to a slovenly habit, which is apt to be deficient in speed as well as in legibility.

7. The student, it is hoped, can have no difficulty in estimating the exact sound of the Vowels. In order to assist in this, examples are given opposite each in the Table in which two or more different spellings of each sound are given.

8. It must be remembered that however the sounds may be expressed with the letters of the common alphabet, each is expressed by its own sign, in Phonography. Thus, for example, *e* long is with the common letters variously written *e*, *ei*, *ea*, *ee*, &c., (see Table, example words of first line). But the Phonograph line *e* is the only means of expressing all these different spellings, phonographically or naturally, because they express one and the same sound.

THE CONSONANTS.

9. In the following Table of the Phonographic Consonants, those joined to the Vowels are the ones most commonly used. The other forms of each are supplementary, and, with two or three exceptions, are very rarely used. The last in the list, viz., *hwe*, is a compound, but is inserted here for convenience.

10. In the following table each of the Consonants ~~are~~ joined to a Vowel. This Vowel, however, of course, forms no part of the Consonant, which might with equal propriety have been joined to *a* or any other Vowel. They are all, except *ng*, *n* final, and *ith*, joined to *e* for the sake of uniformity, and in order to name them; for the Consonants are, strictly speaking, not sounds but whispers or modifications of sound; and some of the Consonants' Phonographs, like their Consonants, cannot be expressed without being joined to a Vowel. This is the case with all of them except the Stroke Consonants.

CONSONANT PHONOGRAPHS.

CONSONANT JOINED TO A VOWEL.		NAME.	EXAMPLES OF THE POWER OR FORCE OF THE CONSONANT PART.	
Explosives.		pe	p	in <i>pea rap</i> , &c.
		be	b	" <i>rob bay</i> , &c.
		te	t	" <i>time thyme it</i> , &c.
		de	d	" <i>do aid dd in add</i> , &c.
		che	ch	" <i>chin each tch in watch</i> , &c.
		je	g	" <i>gem dg in ridge, j in joy</i> .
		ke	k	" <i>kin, ck in rock, c in can</i> , &c.
		ge	g	" <i>gun, gg in waggon, gh in aghast</i> , &c.
		fe	f	" <i>fain if, ph in physick</i> , <i>gh in rough</i> , &c.
		ve	v	" <i>vow love, ph in nephew</i> .
Continuants.			u	" <i>lieutenant</i> , &c.
		ith	th	" <i>thin with</i> , &c.
		the	th	" <i>them breathe</i> , &c.
		se	s	" <i>sun this, ss in less, ps in psalm, c in ceiling, sc in rescind</i> , &c.
		ze	z	" <i>zeal, s in wise, zz in buzz</i> , &c.
		she	sh	" <i>shun wish, s in sure</i> , <i>c in vicious</i> , &c.
		zh	s	" <i>pleasure vision</i> , &c.
		le	l	" <i>line ll in till</i> , &c.
		re	r	" <i>run nor, wr in write</i> , &c.
		me	m	" <i>my, mn in hymn</i> , &c.
Nasals.		ne	n	" <i>no, pn in pneumon, kn in know, gn in sign</i> , &c.
		ing	ng	" <i>sing, n in link</i> , &c.
		we	w	" <i>we away</i> , &c.
		ye	y	" <i>year young</i> , &c.
		he	h	" <i>he, wh in who</i> , &c.
		hwe	wh	" <i>when which</i> , &c.
				
				

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THE FORCE OF THE CONSONANT.

11. Though the Consonants are named *pe*, *be*, etc., for convenience in speaking of them, it is important that the learner should have a correct idea of their exact force or power, for this alone is of importance in writing. In order to get the exact force of the Consonant, pronounce the whole of its name aloud, and then, dropping the Vowel, attempt to pronounce the Consonant part of its name. Take the first of them—*pe*, for example. Pronounce it slowly *p-e*, and then, dropping the *e* part, you have remaining the exact power of the Consonant, which can only be whispered. In the same way, the power of each of the other Consonants may be estimated from any of their example words, namely, by isolating the part of the words printed in *Italics*, and attempting to pronounce it.

12. Examples of the Phonetic method of spelling and of the mode of joining the Consonant and Vowel Phonographs together are found in the following Exercises, each of which should be carefully re-read and re-copied, till it is familiarised to the mind.

JOINING THE VOWEL AND CONSONANT PHONOGRAPHS.

KEY (EXERCISE I).

1. *Pea*, pay, ape, pie, be, bow, toe, no, say.
2. Tie, day, do, jay, Jew, key, gay, go, row.
3. Fye, fee, foe, few, thigh, thee, they, thou, hie.
4. See, say, sigh, saw, so, she, show, shy, shoe.
5. Lay, lie, row, raw, rue, may, nigh, knee, now.
6. No, we, way, woe, ye, he, how, lie, low.
7. Leap, peel, bale, robe, rope, ball, bill, till, seal.
8. Teem, time, tomb, door, dare, gaol, care, come, coal.
9. Gale, feel, leaf, vane, file, fall, full, fell, fill.
10. Theme, there, this, thus, those, them, game, sail, real.

REMARKS.

13. In writing words the first Phonograph, whether Vowel or Consonant, rests on the line of writing; and the others follow in regular succession, generally forward, but sometimes backwards, if most convenient.

I.

- 1 1 1 1 1 1 1 1 1 1
- 2 1 1 1 1 1 1 1 1 1
- 3 1 1 1 1 1 1 1 1 1
- 4 1 1 1 1 1 1 1 1 1
- 5 1 1 1 1 1 1 1 1 1
- 6 1 1 1 1 1 1 1 1 1
- 7 1 1 1 1 1 1 1 1 1
- 8 1 1 1 1 1 1 1 1 1
- 9 1 1 1 1 1 1 1 1 1
- 10 1 1 1 1 1 1 1 1 1

II.

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- 2 1 1 1 1 1 1 1 1 1
- 3 1 1 1 1 1 1 1 1 1
- 4 1 1 1 1 1 1 1 1 1
- 5 1 1 1 1 1 1 1 1 1
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- 7 1 1 1 1 1 1 1 1 1

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14. The loop and hook Consonants accommodate themselves to the Vowels. The stroke Consonants hold their relation with a horizontal line, in the same way as the Vowels. In beginning, the learner will find some little difficulty in suiting the hook and loop letters to their Vowels at their commencement; but a little practice soon overcomes this.

KEY (Ex. II).

1. Easy, daly, relish, reason, repose, repays.
2. Vision, vicious, ration, rushing, wishing, washing, lashing.
3. Fairy, offer, fissure, fishing, revel, reveal, sable.
4. Recur, reckless, repair, pairing or paring, rashly, rosy, remain.
5. Sickly; silver, rumor. Mary, music, maker.
6. Remaining, demolish, finally, vanity, similar.
7. Voluble, villainy, finishing, happiness, physical, felony, famous.

17. As a general rule, when a Consonant comes between two Vowels, it is applied to the first of the two; but it is sometimes most convenient to apply it to the second.

18. Circle *se*, *ze*, *she* and *zhe* are always applied to the first of the two Vowels between which they come, to prevent mistaking *se* for *ze* and *she* for *zhe* respectively. Line 2, Ex. II.

19. When more than one form of a word can be written, and this is often the case, that form should be chosen which is most elegant or easily written.

20. After reading each Exercise, the Key which accompanies it should be written out Phonographically, compared with its exercise and corrected. This process should be repeated with each till it can be read readily, and written correctly.

21. As with a knowledge of the preceding the great majority of words can be written, the following general Exercises are introduced here. The numbers in the Key to these refer to the following sections where the student will find the explanation of the principles involved in writing the words that are thus numbered.

KEY (Ex. III).

To sit²⁴ on rocks to muse o'er flood and fell;
To slowly⁴⁸ trace³⁰ the forest's shady scene,

3



15

[illegible]

Where things that²⁴ own not²⁴ man's dominion dwell,
 And mortal²³ foot²⁴ hath ne'er or rarely been.
 To climb the trackless mountain all unseen,
 With the wild flocks that²⁴ never need²³ a fold²⁵;
 Alone o'er steepes and foaming falls to lean,—
 This is not solitude,²³ 'tis but to hold²⁵
 Converse with nature's²³ charms and view her stores
 But²⁴ mid²⁴ the strife,^{27, 32} the hum, the shock of men,²⁵
 unroll'd,
 To see, to hear, to feel, and²⁵ to possess,
 To roam along the world's²⁵ tired²³ denizen,
 With none to bless us, none whom we can bless;
 Minions of splendor²⁵ shrinking from distress;
 None that with kindred consciousness endued,²³
 If we were not, would seem to smile the less
 Of all that followed²³, flattered²³, sought²³ or sued,—
 This is to be alone, this, this is solitude²³.

BYRON.

O! how canst⁴⁴ thou renounce⁴⁵ the boundless²⁵ store
 Of charms⁴⁷ that nature²³ to her votary yields?
 The warbling woodlands, the resounding shore,
 The pomp of groves, the garniture of fields;
 All that the genial ray of morning gilds²⁵,
 And all that echoes to the song of even;
 All that the mountain's sheltering bosom⁴⁹ wilds,
 And all the dread³⁶ magnificence of heaven;
 These how canst⁴⁴ thou renounce and hope to be forgiven?

BEATY.

KEY (EX. IV).

"Thus the law" (The Correlation and Conservation of Force,) "characterized by Faraday as the highest in physical³⁴ science which our faculties²⁵ permit us to perceive, has a far more extended²⁵ sway. It might²³ well have been proclaimed³² the highest law of all—the most far-reaching principle that adventuring reason has discovered⁵⁰ in the Universe. Its stupendous reach spans all orders of existence. Not only does it govern⁷⁰ the movements²⁵ of the heavenly bodies, but it regulates the genesis of the constellations. Not only does it control those radiant floods of power which fill the eternal spaces, bathing, warming, illumining and

vivifying our planet, but it rules the actions and relations of men and regulates the march of terrestrial affairs. Nor is its dominion limited²⁴ to physical phenomena, it prevails equally in the world⁵¹ of mind, controlling all the processes of thought and feeling.—And if these high realities⁴⁶ are but faint²⁵ and fitful glimpses which science has obtained²³ in the dim dawn of discovery, what must be the glories of the coming day? If indeed²³ they are but⁴⁹ pebbles gathered from the shores of the great ocean of truth, what are the mysteries still hidden in the bosom⁴⁹ of the mighty²³ unexplored? And how far transcending²⁵ all human thought²³, that²⁴ unknown and infinite²⁴ cause of all, to which the human spirit²⁴ turns evermore, in solemn and mysterious worship.”

YEOMANS.

CONTRACTING PRINCIPLES.

THE ADDED T OR D.

22. The Consonants *te* and *de* often follow Vowels as well as other Consonants, in which cases they may be added by lengthening or shortening the letters to which they are added. Of course, when there is danger of mistake as to whether *te* or *de* is intended, the Consonant must be written in full.

23. *Te* or *de* is added to any Long Vowel or long stroke Consonant by lengthening it by one-half its length. (Ex. IV., lines 1 and 2.)

24. *Te* or *de* is added to the Short Vowel or Consonant by shortening it one half (lines 3 and 4).

25. When *te* or *de* is thus added to another letter ending with *in*, *le*, *fe* or *ing*, in reading, the *te* or *de* is read after the *in*, *le* or *fe* hook or *ing* (line 5).

26. In all other cases the *te* or *de* thus added is read next the Vowel, the other Consonants following it (line 6).

27. *Te* is added to *se* circle by changing the circle to a small loop (line 7).

28. The *st* loop is made as narrow as possible to distinguish it from *pe* loop, which should be kept well open.

KEY (Ex. V).

1. Eat, eight or ate, pate, beat, eats, owed.
2. Apt, sobbed, stitched, art, heart, apart, guard.
3. It, at, let, wit, nit, writ, set, bit, not, nut.
4. Written, rotten, cannot, bonnet, wetting, mettle or metal, settle, little.
5. And or aunt, rent, sent, lent, meant, enter, intended, rented, wronged, linked.
6. Its, itself, nutshell, pits, lots, fits, etcetera, lights, feats.
7. Step, steep, esteem, estimate, most, fast, least, beast.

ADDED RE.

29. The Consonant *re* may often be indicated at the beginning of a Consonant in such combinations as *pr, br, thr, &c.*

30. *Re* is added to the straight stroke Consonants by a small hook at their commencement turned towards the left hand or downward. (Ex. VI., line 1.)

31. *Re* is added to the curve Consonants and large hooks at their commencement by turning a small hook to their inner or concave sides.

32. *Re* is indicated to the loop and circle letters by drawing their commencement or termination across the line of the Vowel to which they are attached, a short distance. (Lines 3 and 4.)

KEY (Ex. VI).

1. Try, dry, dreamy, trumpet, trinket, wetter, letter.
2. Pray, price, present, brave, brine, crime, acre, graver.
3. Either, wither, mother, eager, bigger, longer, younger, linger.

ADDED LE.

33. *Le* is indicated after a Consonant in a way similar to *re*, the hook being made perceptibly larger.

34. When *le* is applied to the loop letters a little curve is made at the commencement or termination of the loop, as in lines 3 and 4 of Ex. VII.

V

- 1 — — — — —
- 2 √ √ √ √ √ √ √
- 3 √ √ √ √ √ √ √
- 4 √ √ √ √ √ √ √
- 5 √ √ √ √ √ √ √
- 6 √ √ √ √ √ √ √
- 7 √ √ √ √ √ √ √

VI

- 1 √ √ √ √ √ √ √
- 2 √ √ √ √ √ √ √
- 3 √ √ √ √ √ √ √

VII

- 1 √ √ √ √ √
- 2 √ √ √ √ √ √
- 3 √ √ √ √ √ √
- 4 √ √ √ √ √ √

VIII

- 1 రం రం కం కం కం
 - 2 కం కం కం కం కం
 - 3 కం కం కం కం కం
 - 4 కం కం కం కం కం
 - 5 కం కం కం కం కం
 - 6 కం కం కం కం కం
 - 7 కం కం కం కం కం
 - 8 కం కం కం కం కం
 - 9 కం కం కం కం కం
 - 10 కం కం కం కం కం
 - 1 రం రం కం కం కం
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KEY (Ex. VII).

1. Idle, riddle, apply, applause, reply.
2. Blunder, blessing, blossom, gloomy, glazing.
3. Pleasant, playful, climbing, clean, classical, closet.
4. Able, rebel, blessing, glisten, gleaming, closing.

MISCELLANEOUS.

35. The Consonant *she* may be indicated by a small semicircle placed outside of the larger circles and loop letters, as in line 1, Ex. VIII.

36. The light Consonant *the* may be added in a similar way by extending the semicircle 35 about double the distance. (Line 2.)

37. The terminations *tion*, *sion*, may be indicated after circles *me* and *ne*, by a semicircular turn inside the circle. (Line 3.)

38. This termination may be added after a Vowel by a large hook on its convex side. When it is applied to a Consonant this hook takes the same side as the *ne* hook. (Line 4.)

39. The lower side of the stroke *re* is the *ne* hook side, and *se*, *the*, *ste* and *shn* take the same side. In other Consonants the *ne* hook is put on the same side as *re* hook. (Line 5.)

KEY (Ex. VIII).

1. Stench, winch, wrenches, truncheon, retrench.
2. Lengthen, strengthen, month, monthly, twelfth, selfish.
3. Attention, luncheon, resumption, option, mention, exemption.
4. Emotion, commotion, ambition, resolution, occasion.
5. Earn, worth, earth, worst, first, worse, fears, harsh.
6. Hark, argue, worked, marked, starve, wharf.
7. Link, think, single, English, linguist, singular, relinquish.
8. Welsh, wealth, elm, smell, imbue, ruby.
9. Necessary, absolute, linear, really, rebel.
10. Sixteen, sixty, fixed, still, last, rest, best, west.
11. Quench, queer, wrecked, raked, bagged, snagged, writhed, breathed.

REMARKS.

40. Line 6 shows how *ke*, *ge* and *ve* are applied to stroke
41. *Ke* and *ge* are applied to a Vowel after *ing*, as in the Examples, line 7.
42. The words of line 8 show some peculiar forms, in which several Consonants follow each other. In such cases the general rule is to keep the order of the Consonants moving to the right as much as possible.
43. After *ke*, &c., *st* may be added, as in line 10, by a small loop inside the Vowel line; *st* is added in the same way to either end of a Vowel.
44. The *se* circle and *st* loop may be put inside any of the hook letters.
45. *W* may be indicated after *ke* and *ge* loops by lengthening them. At the termination of a syllable *te* or *de* may be added in the same way to these two loops, as also to *ith* and *the*. (Line 11.)
46. In general it is better that the Vowels should not cross each other; but in cases where they do not interfere with legibility it may be allowed.
47. The *me* circle, when applied to a stroke Consonant, is applied to the same side as *ne* hook, viz: to the inside of the curves and to the left or lower side of the straight stems.
48. *Se* circle, when joined to circle or loop letters, is applied wherever the loop line begins or terminates, as the case may be, no matter on which side of the Vowel line it may come.
49. The curve strokes *the* or straight *ge* or *ke* may be used in any case where loop *the*, &c, cannot be formed to the Vowel.
50. The Short Vowel *e* may often be omitted between two Consonants, where it is but slightly heard.
51. *Le ne* hook may vary from the usual form to accommodate itself to another Consonant coming after, as in the word *fish*, line 2.
52. In any case that may occur in which it would be difficult to write an attached hook, loop or circle Consonant, a supplemental stroke should be used.
53. As previously noticed, the Vowel Phonographs are made about one-fourth of an inch in length; when lengthened

to indicate *te* or *de* added, they are three-eighths of an inch. The Short Vowels are made one-eighth of an inch in length, and when shortened to add *te* or *de*, these are made one-sixteenth of an inch in length. The Consonant strokes are made a little longer than they should be relatively to the Vowels, in order that the attached loops, &c., may be added to them, as is frequently done in reporting. *Ge* and *Je* are made the same length as the Long Vowels. The other stroke Consonants are made the same length as the Short Vowels.

Writers who intend their manuscript for public reading, or those who wish to specially favor their sight, will prefer a scale of writing larger than that usual, using a rather coarse pen; as no shaded lines are used, there can be no objection to this, if the enlarging be uniform, so as to retain the same relative proportion among the lines used.

PUNCTUATION.

54. The usual punctuation marks, comma, &c., are used as in common longhand. A capital, or capitals, may be indicated by drawing two light dashes under the letter or letters to be thus distinguished. Letters, syllables or words which would be indicated in *italics* in the common orthography have a single line drawn under them as in common longhand. The possessive case may be indicated by putting the raised comma or apostrophe near the termination of the word.

55. The preceding includes all the important material which was thought appropriate to be introduced in the common Phonography. As noticed in the introduction, no word signs or arbitraries are needed, and accordingly none are used. It is probable that the omission of syllables or parts of a word is as objectionable in common writing as are abbreviations in common conversation. The omission of the short *e* and *u*, coming between two Consonants, are the only cases in which liberties have been taken in this respect, but this omission can never lead to hesitation or mistakes.

STENOGRAPHY;

OR,

VERBATIM REPORTING.

After mastering the principles of the Linear Phonography as to be able to write by them correctly, if the student intends to master Reporting, he should not tarry longer with the simple Phonography, but at once begin the study of the stenography, or Steno-Phonography. In doing this he must glance again at the supplementary stem Consonants, and make himself acquainted with the Stenotypes and their use, and the mode of joining the stem Consonants with the attached letters.

This much accomplished, he may begin copying the Reporting Exercises, taking a small portion at a time, writing first from the Exercise itself, then from the Key, comparing and correcting; and in case of portions not understood, turning to the explanatory sections to which the numbers of the key refer. Continue this process with each portion, till the whole of the Exercises are thoroughly understood, and can be readily written and read. In this way the student will get an idea of the Exercises and the contracting principles at the same time. Of course, if the student prefers it, he can take the opposite method, and study the explanatory sections with their examples first and the Reporting Exercises afterwards. Whichever method is followed, the student must endeavor to do his work thoroughly, as far as he goes, writing the characters, as nearly as possible, like those of the engraved plates. In writing the Exercises a fine-pointed pen is best at first, though when it comes to practice a lead pencil (Faber's No. 2) should be sometimes used, since it is always convenient to have pen and ink at hand.

After he is familiar with the Reporting Exercises, the student should make himself acquainted more thoroughly with the principles illustrated in the subsequent sections, part of which he will of course already understand, having referred to them from the numbers of the Key Exercises. The List of Prefixes and Suffixes, as also the List of Abbreviations and Word Signs, come in for a share of attention. At first it is best to learn those Word Signs only which are most useful, or of most frequent occurrence, which in the List are marked in italics. But the student will find it much to his advantage to thoroughly learn the whole List, as it is much more easy to change from short forms to long ones, (if the writer thinks best to do so,) than to write short forms, if once in the habit of writing long ones.

The student, having made himself acquainted with the engraved Exercises, the principles, and the more useful of the Word Signs, should begin to practice writing after a reader. In this exercise the reader should read only as fast as the writer can follow, without hurry or inconvenience. In other respects the reading should be as natural as possible, so as to give the writer the advantage of the pauses in forming his phrases. The writer should not for one moment endeavour to write rapidly. As remarked before, be careful only to write well; with practice, rapidity will take care of itself.

Care should be taken to make every character as nearly perfect as possible. Rapidity mainly depends upon familiarity with the word forms, so as to be able to write them without hesitation; and this is more quickly acquired by the patient and careful writer than by one who begins more rapidly; and legibility, a most important consideration, is of course, secured by the first, and is sure to be more or less injured by a careless style.

The extracts to be used as exercises should be chosen from every source likely to be of service to the reporter, such as sermons, lectures, conversations, trials, etc.; and as much time should be spent in reading the written notes as in writing them, otherwise the student will find difficulty in transcribing. The student should meanwhile take every opportunity of taking notes from sermons, speeches, etc. In doing this he should not attempt to follow the speaker till he is ab

to do so easily, but should endeavour to write only so much as he can write down well, correctly and legibly.

It will hardly be necessary to remind the writer that he is not expected to come down to absolute models in actual practice. Owing to the variety and fertility of Phonographic material, as well as to individual differences of organism, there will be different methods of writing many words and phrases. Since reporting notes are usually intended only for the writer's own use, this variety is not an objection, as it does not interfere with legibility.

After five or six months' practice from reading, during, say two or three hours a day, the industrious student will be able to write verbatim the words of almost any public speaker, and need not fear to shoulder the responsibility of reporting, that is if he has had a fair opportunity of practicing at intervals from public speakers. In his first attempts of this kind, owing to several causes, the writer may possibly be disappointed; but he must not be discouraged. Let him try again, taking a light meal, or none, if inclined to be robust, before the speech or meeting he is to report, and he will soon be "master of the situation," master of one of the most splendid of accomplishments, whether it be considered as a means of mental culture or as regards its practical utility.

STENOTYPES.

1. Stenotypes are representations of Phonographic characters by means of printed letters of the common alphabet, used to indicate the writing of abbreviations and word signs, without the trouble of engraving them.

2. In the following Table the Names of the Phonographs are printed below their Stenotypes. This Table will serve as a Key to the writing of the List of Word Signs, &c. Thus, it would indicate that the long *e* is to be written, with the loop attached to it.

TABLE OF STENOTYPES.

3.

LONG VOWEL.

E	A	AH	AW	O	OO
<i>e</i>	<i>a</i>	<i>ah</i>	<i>aw</i>	<i>o</i>	<i>oo</i>

STENOGRAPHY.

DIPHTHONG.

I	OW	U	OI
<i>i</i>	<i>ow</i>	<i>u</i>	<i>oi</i>

SHORT VOWEL.

I	E	AH	O	U	OO
<i>i</i>	<i>e</i>	<i>a</i>	<i>o</i>	<i>u</i>	<i>oo</i>

CONSONANT STEM.

P	B	T	D	CH	J	K	G
<i>pe</i>	<i>be</i>	<i>te</i>	<i>de</i>	<i>che</i>	<i>je</i>	<i>ke</i>	<i>ge</i>
F	V	TH	TH	S	Z	SH	ZH
<i>fe</i>	<i>ve</i>	<i>ith</i>	<i>the</i>	<i>se</i>	<i>ze</i>	<i>she</i>	<i>zhe</i>
L	R, R	M	N	NG	W	H	HW
<i>le</i>	<i>re</i>	<i>me</i>	<i>ne</i>	<i>ing</i>	<i>we</i>	<i>he</i>	<i>hwe</i>

4. The stem Stenotypes being all capitals, the attached letters, hooks, loops, circles, and added *te* or *de* are all indicated by small letter Stenotypes.

5. *Ne* circle is represented by *n* as its Stenotype; *in* hook by *N*; the curve *re* by *R*.

6. The small *l* hook applied to the concave side of stems at either end has *l* for its Stenotype.

7. The position of a Stenotype is indicated by the numerals 1, 2, 3, 4 and 5. The figure 1 after a Stenotype indicates that the Stenograph it represents is to be written on the line; 2, that it is to be written above the line slightly; 3, still higher above the line; 4, through the line, or, if a horizontal stem, close under line; 5, below the line.

STEM AND ATTACHED CONSONANTS.

8. In Steno-Phonography, the loop and hook letters are frequently attached to Consonants as well as to Vowel stems, and it is therefore necessary to have a clear idea as to which side of the Consonant stem the loop or hook is to be placed.

9. So far as the Consonant stems are curves, the loop and hook letters are applied to them in the same way as they are to the Vowels, the concave attachments being placed on the concave side of the curve, and the convex ones on the convex or outside of the curves, at either end. Line 1 (Ex. IX).

10. Some of the Consonant stems being straight, in

In this case it must be borne in mind, that the left side of *p*, *ch* and *j*, and the lower side of *k*, *g* and *r* corresponds to the concave side of the curves. This, for convenience of reference, may be called the inside or *n* side, and the opposite side may be called the outside or *l* side, corresponding to the convex side of the curves. Lines 2 and 3.

11. The *re*, *shn* and large *le* hooks being put on the inside of the Consonant stems, it is necessary to make the *fe* and *ve* hooks on the outside of these stems. Line 4.

12. The *w* may be indicated by a small tick at the commencement of the Consonant stem, blending with it. When this is written on the convex side or outside of the stem it is read before it; on the concave side or inside this tick comes after the stem in reading. Line 5.

13. At the commencement of a stem the *ke* loop may be lengthened to add *w*; at the termination of a stem, may be lengthened to add *t* or *d*. Line 6.

14. The *l* and *r* ticks may be applied to loops or circles joined to Consonant stems, in the same way as when they are joined to Vowel curves. Line 7.

15. The *l* hook may be applied outside any hook letter. Line 8.

16. *S* and *m*, though belonging on the concave or inside, may sometimes be placed on the outside.

17. The stem letters are all made a little longer than usual when hooks or loops are put inside of them or attached to them, especially in case of large loops. Line 9.

Tick *ing* may be written independently or may have *s* joined either before or after it, and when written alone made downwards.

UNCONTRACTED STENOGRAPHS.

18. A large class of words are already so brief that, even for the purpose of Verbatim Reporting, no contraction is necessary; such are the words *it*, *at*, *wit*, *wet*, *let*, *and*, &c.

19. This class of words are never indicated by word signs, without some special reason. When written singly they occupy the first place (on the line).

20. When joined to other words they take any position required by the phrases in which they occur; as a rule, being

fully indicated, they take care of themselves in regard to legibility.

ABBREVIATED FORMS.

21. A second class of words omit any unimportant letters such as unaccented Vowels, when not used as stems for attaching Consonant loops or hooks. Words of this class are used in the same way as those of the first class; when singly, on the line; in phrases they take any position.

SINGLE CONSONANT STEMS.

22. A third class of word forms are composed of a Consonant stem, with or without attached hooks or loops, having their leading Vowel indicated by position. As a general rule words of this class have Vowels implied thus:

Written in the 1st place (on the line) they have A or O indicated.

Written in the 2nd place (above the line) they have E, AW or *E* indicated.

Written in the 3rd place (above line $\frac{1}{4}$ in.) they have I, O or *I* indicated.

Written in the 4th place (through line) they have AH, O or *OO* indicated.

Written in the 5th place (below line) they have U or OW indicated. Ex. X.

23. Many of the word-signs are formed by the preceding table, and the intelligent student will find no difficulty in proposing as many of this class as he may think necessary from the models given.

24. Horizontal stems, in the fourth position, since they cannot be written through the line, are placed under, and close to the ruled line.

VOWEL STEMS.

25. A fourth class of Stenographs are composed of single or double syllables (one or two Vowel stems with or without Consonant attachments), having one or more additional syllables, either before or after the one written, indicated by position.

Words of this class written in the 1st position have but one syllable, or only the two syllables that are written.

In 2nd place (above line) they have one syllable following, to be supplied.

In 3rd place ($\frac{1}{4}$ in. above line), they have two or more syllables following the one written.

In 4th place (through line), they have a syllable preceding and following the one written.

In 5th place (below line), they have one or two syllables preceding the one written. The last two contracting principles are but little used. Ex. XI.

26. In writing words of this class it is usual to choose the most suggestive syllable in the word, writing it according to the above plan. Words of the above class are usually written singly; and by means of the plan the student can at leisure form as many abbreviations as he may require.

27. The principles of third and fourth classes may be combined with propriety in some cases; that is, a single Consonant stem, with or without loops or hooks, may be used in the same way as the forms of class fourth, and will have the Vowels associated with each position as well as the additional syllables indicated by its position. Several of the word-signs are based on this application, which, however, should be but sparingly used.

28. Lastly, a number of words are indicated by using single letters, to indicate words, without reference to any of the preceding principles. These are more or less arbitrary and like the shading and signs not derived from the alphabet, are only allowable on the ground of the reporter's notes being intended for his own special use.

PHRASEOGRAPHY.

29. About one hundred of the common words make up one half the words used in speaking and writing English. These words, part of which are written in full and part of them indicated by abbreviations and word signs, are usually, in Reporting, written in groups without raising the pen from the paper; thus: *InEnKs*,—*In-any-case*; *THrmBs*,—*RsUn*, — *There-may-be-some-reason*.

30. As a rule, words of this class are joined in the same

way as rapid writers often join words in common long hand, beginning the second at the termination of the first, and so on, the lines taking the direction most convenient. Care should be taken not to carry the writing too far above or below the line; and generally Phraseographs should terminate at a pause, that is, the words before and after a pause should not be joined in writing. It is not well to extend them too much, or to include in them word-forms that do not join easily together.

31. Sometimes it is convenient to include in the termination of one word a letter or letters belonging to the beginning of the following word by the application of one of the contracting principles, thus: *InEtKst*,—*In-the-text*; *wUndRnd*,—*Wonder-and*.

32. In the Reporting Exercises the student will find many examples of both kinds of phrase writing. As this system is peculiarly adapted to the joining of words together, Phraseography is the prevailing mode of writing in its Reporting style, as will be seen in the engraved Reporting Exercises. The difficulty at the outset will be to choose the best and easiest forms among the many possible, but this is soon disposed of by practice in reading and writing.

33. The Consonant representing *there* or *their* may often be added to Long Vowels and to some Consonant stems, by lengthening them more than is required generally, or for adding the *te* or *de*.

34. In the middle of phrases *the* may be indicated by the added *te*, thus: *IntKst*,—*In-the-text*.

MISCELLANEOUS.

35. *Se* circle may be applied to the left side of *na* tick either when the two belong to the same or to different words.

36. *Sh* circle may be applied to the right side of *ng*. Both *Ng* and *H* supplemental may point the opening either upwards or downwards.

37. *F* hook may represent *for* in phrases and it may be placed either on the concave or convex side of the Vowel signs to which it is joined, at their commencement.

38. *Of* may be indicated by the *f* or *v* hook, at the termi-

ation of either a Vowel or Consonant stem. *Have* may be indicated in the same way.

39. *With* may be often added to a stem by the loop *ith*, as, *Go-with-us*,—*GthUs*.

40. *No* is sometimes added by *n* hook; and generally *in* may be added in the same way, thus: *I-have-no-room*,—*vnRm*; *is-really-in-the-text*,—*IsRIEntKst*.

41. The *w* hook may generally be used instead of *hrc*, thus: *In-the-wheels*,—*InEwEls*.

42. *Have* or *of* may often be added by the *f* hook after the added *t* or *d*, though usually, or by rule, it is read before the *t* or *d*, as, *that-have* or *that-of*,—*THtv*.

REPORTING NUMERALS.

43. In writing numbers the common numerals may sometimes be used, or the words may be written out in full. But when long numbers are frequently occurring, a more brief mode of expressing them is desirable. For this purpose phonographic characters may be used, as in the following plan, with which the Reporter should make himself familiar:

44. 1, *I* and *w*; 2, *E* and *t*; 3, *AH* and *th*; 4, *O* and *f*; 5, *U* and *e*; 6, *OO* and *s*; 7, *E* and *st*; 8, *A* and *m*; 9, *A* and *n*, or *N* final, the cypher by *O* and *k*.

45. Hundred, or hundreds, *P*; thousands, *T*; millions, *CH*; billions, *K*; trillions, *R*; quadrillions, *J*; quintillions, *G*.

46. In writing numbers by this plan, the first character is written below the line, so as to prevent mistaking for common words or word signs.

47. Each of the Digits, it will be noticed, is represented by a Vowel as well as by a Consonant, so that long numbers may be written without raising the pen. The periods of hundreds, thousands, &c., are indicated by the straight strokes, so that they can be joined to the other without raising the pen and without confusion.

48. As Examples of the mode of using the above take the following: 1876, *ImEs⁴*; 9324, *AWthEf⁴*; 100, *IP⁴*; 2000, *T⁴*; 10000000, *IkCH⁴*.

49. In reporting scriptural quotations, the chapter is written on the line, with the common numerals, and the verse or verses through the line.

PUNCTUATION.

50. No Punctuation marks are used in reporting, spaces being left for the periods, and longer spaces for the note of interrogation. In transcribing notes these can be inserted at leisure, as well as the other marks used in composition.

51. Laughter may be expressed by a line sweeping upwards like a lengthened *re*. Cheering is noted by a line like a lengthened P, downwards and to the right. Laughter and applause by joining the two together.

PREFIXES.

52. CON, COM, COG and CUM are indicated by a small dot written near the commencement of the body of the word, or by writing the Stenograph to which the Prefix is to be added, near the termination of the word preceding. Ex. XI. (line 1.)

53. When these Prefixes are preceded by a Vowel or Consonant, they may be indicated by writing the body of the Stenograph near or under the preceding stem; that is, the last stem of the previous word (line 2).

54. FOR or FORE is represented by F written near or joined to the body of the Stenograph (line 3).

55. MAGNA, MAGNI-E is indicated by writing *me* circle over the body of the word (line 3).

56. SELF is written by a *se* circle written on the line, the body of the word following it (line 4).

57. CIRCUM, CIRCU are expressed by the *Se* circle raised up from the line, the body of the Stenograph being written close to it. WITH by TH written before the Stenograph body (line 5).

58. CONTRA—I—O Counter is indicated by K before the Stenograph (line 6). INTER—TRO by Int.

59. BENE by B; HYPO by H; OMNI by O, written near the commencement of the Stenograph (line 7).

SUFFIXES.

60. BLE or BLY is indicated by stem B, joined or disjoined when Bl cannot be conveniently written (line 8).

61. BILITY by B written disjoined.

62. EVER by *fe* or *ve* hook (line 9).

STENOGRAPHY.

63. FULL by *fe* hook.
64. FULLNESS by F's detached (l. 9).
65. LESSNESS by *ss* (l. 9).
66. ING by *I* joined or by tick *ng* (l. 10).
67. MENTAL-TALITY, by position raised above line (l. 10).
68. OLOGY by *J* written close (l. 10).
69. SELF by *se* circle joined (l. 11).
70. RELVES by *ss* joined (l. 11).
71. SHIP-tul, *sh* joined (l. 11).
72. SOEVER by *sv* joined (l. 11).

LIST OF CONTRACTIONS AND WORD-SIGNS.

As has been already remarked, Stenography being intended for a special purpose, that of Verbatim Reporting, its notes to be read only by the writer, and the highest attainable speed of execution being desirable, there is no objection whatever to the use of Word-Signs, Arbitraries, or indeed any other method of shortening. Of course the more consistent the word-abbreviations are with principles already laid down the better; and the more simple the Arbitraries the less objectionable they will be.

With these considerations in view, there is here introduced a very full list of Word-Signs for reporting purposes. Most of those used are more or less dependent upon principles already laid down. A few of them are Arbitraries.

Those deemed most important are marked in Italics. These the student should commit without delay. The Reporter anxious to gain a high rate of speed will of course commit the whole list. The taking them from their Stenographic forms and changing them into Stenographs will be an excellent exercise.

A good mode of committing them to memory is to write them down, including them in short sentences like the following: "*Are-you-able to estimate his ability?* — RUBI Mt I-s-B." "*He went-about-his-work the-most ably of* y, —h EntBtIswRk EmS Bl v En."

WORD-SIGNS—ARRANGED PHONETICALLY.

The numbers show the position in which the Stenograph is to be written.

SINGLE STEMS VOWELS.

I—I, highway², high², higher³, why¹, underlie⁵. E—we, weary², wearily³, agree⁴. A—away, waver², wavering³. AH—Ah, father, hurrah⁴. OW—now, however². OI—employer, employment², loyal³-alty. AW—all, always², altogether³, author⁴-ity⁵. O—Oh, O, overthrow², moreover⁴. OO—who, whose²-ever², untrue⁴. U—you, unite-ed², universe-al³, disunion⁴. I—will, willing-ly², unwilling⁴-ly⁴. E—the, yesterday². AH—after-wards², hereafter⁴. O—or, order²-ly², disorder⁴, counterorder⁵. U—of, other², wise³, another⁴, brother⁵. OO—foot-footing, underfoot³, afoot⁴. It—it, itself², reiterate-ation³, submit⁴, ission⁵. Et—yet, educate²-ation², let⁴-er⁵. At—at, attempt², atmosphere³-ical³, combat⁴-ive⁵. Ot—not, notwithstanding². God³, ungodly. Ut—but, utter², utterly³. Oot—would could⁵.

CONSONANT STEMS.

P—pay, up, pea², heap², pie³, whip³, pioneer³, happy⁴, unhappy⁵. B—be, obey, ebb², by³, buy³, to-be⁴, absolute⁵, imbue⁵. T—to, wait, wet², eat², tie³, time³, tyranny³, out⁴, attraction⁴, too⁵. D—de, aid, head², heed², die³, diameter⁴, add⁴, due⁵. CH—which, each², watch², witch², itch³, much⁴, chew⁵. J—advantage, jay, edge², wedge², Jehovah³, large⁴, Jew⁵. K—come, make, key², weak², kingdom³, council⁴, cue⁵, cow⁵. G—Go, gave, egg², give³-en⁵, God³, wag⁴. F—for, forever², fie³, finance³-ial⁴, half⁴, few⁵. V—wave, ever², weave², everlasting², view⁵. TH—with, think³, hath⁴, youth⁵. TH—thee², thy³, though⁴. S—say, see², sigh³, science³-tific, sue⁴. Z—was, ease²-y, eyes³, wise³, hazard⁴, has⁴, use⁵. SH—shail¹, she², wish³, hash⁴, hush⁵, shoe⁵. ZH—pleasure⁴, usual¹. L—lay, heal-ing, ill³, lie³, hallow⁴, allow⁴, whole⁴. Y—ye, year²-ly, you⁵. R (supplemental)—our, hear⁴, hire³, arrow⁴. R (straight, up or down stroke)—are, her⁴, raw², royal³, hurrah⁴, row⁴, rue⁵. M—may, am, me², my⁴, mow⁵, mew. m (circle)—aim, emotion², him³, imminent³, whom⁵, ambition⁴-ious. N—no, nothing³, night⁴, now⁵. n (circle)—own, anniversary⁴, union⁵, innocence⁴-ent³-ly³. NG—language, English³, hang⁴, hung⁴.

H (tick)—he, hay, who⁵, high³. W—way, we², away¹,
wee⁴, hw (tick)—why³.

Tt—*to-it*, *tie-it*³, *tight*³, *tat*⁴, *tut*⁵. Dt—*date*, *do-it*,
debt, *died*, *had-had*⁴, *added*⁴, *doubt*⁵-ful. Pt—*put*, *peat*²,
*pit*³, *petition*², *repetition*³, *apt*⁴, *pat*⁴, *pewter*⁵. Bt—*bate*,
bait, *but*, *beat*², *bet*², *bite*³, *bitter*³, *bat*⁴, *boot*⁵. CHt—
*which-it*¹, *watched*², *bewitched*³, *chat*⁴, *chewed*⁵. Jt—
jade, *jet*², *judicial*-cious⁵. Kt—*could*¹, *except*², *kit*³, *kite*³,
*cut*⁴, *cowed*⁵.

Gt—*good*, *get*², *gate*¹. Ft—*for-it*, *feet*², *fight*³, *fit*³, *fat*⁴,
*utile*⁵, *future*⁵. Vt—*have-had*, *we-have-had*², *I-have-had*³,
*viewed*⁵. THt—*thought*, *theatre*, *with-it*, *hath-it*, *youth*-
had. THT—*that*, *breathed*, *thy-aid*, *though-it*⁴, *without*⁴.
St—*station*, *estion*-ate², *situation*³, *astonish*⁴-ed⁴. Zt—
was-it, *eased*², *wisdom*³, *hazard*-ous⁴, *used*⁵. SHt—*shut*,
*sheet*², *wished*³, *shout*², *shoot*⁵. Rt—*art*, *irritate*³-tation³,
articulate-tion⁴, *hurt*⁵. Rt—*rate*, *rode*, *road*, *read*², *right*³,
*write*³, *rat*⁴, *rude*⁵, *rued*⁵. Wt—*wait*, *weed*², *witness*³,
*wood*⁴.

Included in the above list there are several words fully
written; they are so merely for the sake of uniformity, as,
of course, they can hardly be termed Word Signs.

By adding the loops and hooks to the Vowel and Conso-
nant stems the student can, from the models given above,
form as many Word-Signs as he wishes. The following list
contains only a few of the more useful words thus formed,
arranged alphabetically.

LIST OF WORD-SIGNS.—ARRANGED ALPHABETICALLY.

WORD-SIGNS.

Bl¹ (small hook)—Able, Bl¹ ably, Bt⁵ about, Bv above,
on upon, Krt according-to, Krts in-accordance-with, Krlt
accordingly, Knt account, KJ acknowledge, J advantage, AH
after, Gn again, AW all¹ altogether², A America, Ung
among, En any, U⁴, another, R are, s as, At attract¹-ive².
B be, Bn been, Ks² because², BK become, Tn² between,
nd² beyond, Bs³ business, Bls bless, Brth (ith loop)

brother, Brt³ British, Br¹ bear, remember², Brt⁵ brute. B but, Kn can, Knt cannot, Kp capable, Kl² call, K come. KTH catholic, Srt certain, Kr care, CHld² child, Kd⁴ could. Kr³ Christianity, K⁴ council, sRk circumstance, sRkl circumstantial-ly, Pn company¹, accompany⁴, sRn concern. sDr consider, Kns³ consequence-tially, Knt contradict-tion. Krs² cross.

D—do, die⁵, Jr⁴ danger, Dr³ deliver, Df³ difficult, DsCH discharge, Dst³ distinguish, Dstr³ destroy, destruction. D—does, Dn done¹, down⁴, Dr² doctor, during⁴.

Ed³ educate³-cation³, End endeavour, Ing English, sP especial², Est establish²ment³, Etst etcetera.

F—for, forever², if³, few⁵, Fr—from, free²-dom, fU fulfill. fOO full. st First.

G—General, generation³, G give³, go¹ ago, God-ly, Gl glory, glorious², Grt great. D had⁴, D done. Ps happens. V have, ever². Af half, h—who. hear, R her, Rs hers. s³ his. m³ himself. h G Holy Ghost. R⁴ however. m⁵ human-anity. Istr history¹-ical². Ignorant, Iv I-have, I believe, InK inquire, Im² imminent, mP³ important, mB ambition-ious, Ind indeed¹, individual³ or Indvd, Ins influence, Intl¹ intelligence¹, intellectual³, InTr interest-ing, Int⁵ into.

Knd³ kind, Ns knees, N know, K³ kingdom, N⁵ kneel. Nl² knowledge.

NG (supplemental)—language. J⁴ large, Jl⁴ largely, J largest, LJ Lord Jesus.

Mn³ mine, mG magnify-ficent, Mn many, Mrs Mrs, Ms Miss, Br number, Mt might³-y³, Mr more¹, moreover² Mr. Ms must, CH much, msh machine, mm memory, MsK mistake, Ml multiply. Nt nature, Nst necessity, Nsr necessary. NV nevertheless², Ot not, Uth other, Nr³ honour, Nst honest. NBd nobody, Br⁴ neighbour, NV Never, B² object, of, Fn often, Prt opportunity, Pn³ opinion. R our, T⁵ out. Rg organize, organization⁴.

Prt⁴ part, Pk² peculiar, ZH pleasure, Pr perfect, P prophet, profit, Kw (tick w) quality-fy, pB public, RsV receive, Rk recognize, Rks reconcile³-ciliation³, RsP responsible-bility, Rs righteous³-ness, Rsl resolution. Js¹ religious⁴. Br remember. Mr remark². RP representative-tion.

Vlshn revelation, Vlshn revolution⁵. sAt satisfaction³-ory³,
 M same, similar³, seem², sV save, several², severity³, sIm
 similar, SH shall, SHd should, sKr scripture³-al³, S say,
 see², sigh³, sue⁵, ss circumstance³, sSH selfish, sTs some-
 times³, sP spirit, sBst substance³-stantial³, sB subject-tion,
 Jst suggest, smP sympathy³. Tmp temperate¹-ture²-ance²,
 E the, TH they, thee², thy³, thou⁴, THr their, there, either²,
 DsCH THs these², those¹, thus⁴, thyself³, sPk spectator, TH think,
 with³, T time³, G together, Tr true, truth, Und under, un-
 dertake², N universe-al or Un, Nn Union⁵, Vrst university,
 MsK un mistakeable⁵, P up, S us, Vl valley, Vr very, Z was,
 wR where, were, CH which, I will, wE well, CHl which will,
 Tht without⁴, wRd world, IwRd in-the-world, THn within,
 Y year², Es yes, Et yet.

REPORTING EXERCISES.

KEY (EX. IX).

1. Sf, fs, fn, Vp, THS, Zs, sZ, Zn, shn, lv, vl, lTH, fv, fTH,
z, shZ. STEN 9.
2. Pn, ps, sp, pst, stp, tn, ts, st, tsh, psh, chf, chs, sch,
n, kn, ks, gn.
3. Pk, kp, lp, pl, tk, kt, lt, tl, tsh, jk, kj, jsh, rsh, rk, kr,
hr. STEN 10.
4. Fv, fth, fk, fg, thf, vf, pv, vp, rv, vr (11).
5. Wr, wk, wp, wv, kw, pw, gw, dw (11).
6. Kwk, kwp, kwg, kwv, kkt, pkt, rkt, jkt, vkt (13).
7. Pkr, pstr, strp, prp, rktr, krktr, krkr, pmr, ppsr (14).
8. Lv, vl, lk, kl, lf, fl, nl, ml, shl (14).
9. Ethr, ith, uthr, rthr, pthr, dthr, gthr, fthr, nthr,
nthr (17).

KEY (EX. X).

1. Are, our, be, lay, so or say, was or owes, goes or
graze, case, cake or coke, raised (22-1), (on line).
2. Raw, hear, ease-y, lea, see or sea, geese or eggs, keys, rest
(ore), reck or wreck, pest, peck or peak (22-2), (above line).
3. Rye or irritate-ation, hire or higher, by or buy, lie,
igh, wise, guise (gives), kiss (kingdoms), kick, kissed, wrist,
ile or pill (22-3).

IX

7

1 e G G b b d d d d d d d d d d
 2 b b b b b b b b b b b b b b b b
 3 b b b b b b b b b b b b b b b b
 4 d d d d d d d d d d d d d d d d
 5 d d d d d d d d d d d d d d d d
 6 d d d d d d d d d d d d d d d d
 7 b b b b b b b b b b b b b b b b
 8 d d d d d d d d d d d d d d d d
 9 d d d d d d d d d d d d d d d d

X

1 - d d d d d d d d d d d d
 2 - d d d d d d d d d d d d
 3 - d d d d d d d d d d d d
 4 - d d d d d d d d d d d d
 5 - d d d d d d d d d d d d

4. Hurrah, to be, below, show, whose, gas, accuse, cook, custom, roused, past, pool or happily (22-4), (through line).
5. Rue, thou, new, few, grew, subdue, shoe, view, allow, true, brew, flew (22-5).

KEY (EX. XI).

1. In, when, as, yes, or, of, but, not, who, would, under, and, I, how (25-1).
2. Innocent, winner, anterior, enter, butter, undertake, idea, howso-ever, witness, attract. educate-cation, litter, wit-ly, wilfully (25-2).
3. Innocently, indicate-ed-tion, atmosphere, literature, wit-ism, fitfully, philosophy, villainy, illegitimate, readily, metaphysical, undertaken, antiquarian-quary (25-3).
4. Could-not, submit, illiterate, community, deformity, unwillingly (25-4).
5. Substantial, supplemental (25-5).
6. Bay obev, by biography, absolute-ly, to, tie, day, need, die, diameter, add, additional, which, each, cheer-ful, witch, witchery, much (27).
7. Advantage, advantages, joy, Jehovah, large, enlarge, go together, egg, kingdom, kill, coal, like, give, or given (27).

KEY (EX. XII).

1. Contain, convey, cumbersome, commercial, cognomen, they-compound, they-contain, we-connect (52).
2. Inconstant, reconciliation, recommend, decompose, un-compensated, accommodation, inconsistent (53).
3. Foreknowledge, forward, forever, foretaste, foremost, forewarn, forbidding, magnify, magnificent (54).
4. Self-evident, selfish, self-command, self-control, self-ance, self-respect, self-conceit (56).
5. Circumspect, circumlocution, circumvent, circumstan-tial, circumflex (57).
6. Contradict, countermand, countersight, counterpoise, introduce, intervene, interfere (58).
7. Benevolent, benefactor, hypothesis, hippodrome, hypo-crite, omnipresent, Omnipotent, omnivorous (59).

XI.

7

- 1
- 2
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- 4
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- 7

XII.

- 1
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- 10

8. Sensible, defensible, sensibility, ability, reprehensibility (60, 61).

9. Whichever, wherever, whosoever, whatsoever, faithfulness, carelessness (60, 65).

10. Sing, thinking, something, Geology, Theology, Chronology (66, 68).

11. Himself, ourselves, yourselves, themselves, whosoever (69, 70, 72).

REMARKS.—The words formed by the principles of Ex. 11, like many words depending upon position, are not available in phrase writing.

No reference numbers are given, from the remainder of the reporting Exercises to the explanatory sections a careful reference from them to their Keys will be sufficient.

KEY (Ex. XIII).

THE NATURE OF TRUE ELOQUENCE.

“When public-bodies-are-to-be-addressed on-momentous occasions when-great-interests are-at-stake and-strong-passions-are-excited nothing-is valuable-in-speech further-than is-connected with-high-intellectual-and-moral-endowments, earnestness, force, earnestness-are-the-qualifications which-produce-conviction. True-eloquence does-not-consist in-speech. It-cannot-be-brought-from-far. Labour and-learning may-avail-for-it, but-they-will toil-in-vain. Words-and-phrases may-be marshalled in-every-way, but-they-cannot-compass. It-must-exist in-the-man, in-the-subject, and-in-the-occasion. Affected-passion, intense-expression, the-pomp-of-clamation, all-may-aspire after-it; they-cannot-reach-it. It comes, if-it-comes-at-all, like-the-outbreaking of-a-fountain from-the-earth or-the-bursting-forth-of volcanic-fires, with-original, native-force. The-graces taught-in-the-schools, the-costly ornaments-and-the-contrivances of-speech shock-and-disgust men, when-their-own-lives, and-the-fate of-their wives and-children hang-on-the-decision-of-the-hour. Then words-have-lost their-power, rhetoric-is-vain, and-all-elabo-

مسلم بن عبد الله

Handwritten text in Odia script, likely a letter or document, written on aged paper. The text is arranged in approximately 10 horizontal lines. The handwriting is cursive and somewhat stylized, characteristic of traditional Odia calligraphy. There are some underlines and a few small marks throughout the text.

[illegible]

Handwritten musical notation on a five-line staff, featuring various note values and rests.

rate oratory-contemptible. Even-genius, itself, feels-rebuked, as-in-the-presence-of higher-qualities. Then-patriotism-is-eloquence, then-selfdevotion-is eloquence. The-clear-conception outring the-deductions-of-logic, the-high-purpose, the-firm-resolve, the-dauntless-spirit speaking by-the-tongue, beaming-from-the-eye, informing-every-feature, and-urging the-whole-man-onward to-his-object,—this, this-is eloquence; or-rather it-is something-greater-and higher-than-all eloquence; it-is-action, noble, sublime, God-like action.”

WEBSTER.

KEY (EX. XIV).

MEN ALWAYS FIT FOR FREEDOM.

“There-is-only-one-cure for-the-evils which-newly-acquired freedom produces, and-that-cure-is freedom. When-a-prisoner-leaves-his-cell he-cannot-bear-the-light-of day; he-is unable-to discriminate colors or-recognize-faces; but-the-remedy-is-not to-remand him back-to-his dungeon, but-to accustom-him to-the-rays-of-the-sun. The-blaze-of truth-and liberty may-at-first dazzle-and bewilder-the-nations which have-become half-blind in-the-house of bondage; but-let them-gaze-on-and-they-will-soon be-able-to-bear-it. In-a-few-years-men-learn-to-reason; the-extreme-violence-of opinion subsides; hostile theories-correct-each-other; the-scattered elements-of-truth cease-to-conflict and-begin to-coalesce; and-at-length a-system-of-justice-and order is-educed out-of the chaos. Many-politicians-of our time are-in-the habit of laying it-down-as-a self-evident proposition, that-no-people ought-to-be-free till-they-are-fit to-use-their freedom. The maxim-is-worthy the-fool in-the-old-story, who-resolved not-to-go-into-the-water till-he-had-learned to-swim. If-men-are-to-wait-for liberty till-they-become wise-and-good in slavery they-may-indeed wait-forever.”

MACAULY.

KEY (EX. XV).

MAN'S DEVELOPMENT.

Men come-into-life perfect animals. There-is-very-little that-culture does-in-that-direction, giving-them-a-little-more

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Handwritten text in a script, possibly Devanagari, enclosed in a rectangular border. The text is arranged in approximately 12 lines, with some lines containing multiple characters and others being more sparse. The script is cursive and fluid, with some characters appearing to be ligatures or variations of standard forms. The text is written in black ink on a light-colored background.

or-a-little-less use-of-themselves, as-the-case-may-be. That which-we-mean-when-we-speak-of developing manhood in a child, is-something-more-than-the development-of-symmetry-of-form-and-power-of physical organization, when-we-speak of-the-civilization and-refinement of-a-race-at large; development-does-not-mean bodily power nor-bodily-skill; it means-reason; moral-sense; imagination; profounder-affection; subtler, purer, sweeter domestic relations. Manhood grows-away-from-bodily-conditions-without-ever-leaving-them. The-body-becomes-a-socket-and-the-soul-is-a-lamp-in-it. And-if you-look narrowly at-what-we-mean by growth-in-man-kind, whether-it-be-applied to-the-individual or-to-the-race, you-will find-that-we-mean-an unfolding which-takes-man-away from-the-material toward-that-which-is-subtler, more-spiritual, existing-outside of-the-ordinary senses though arising from-them as-something-better-than bone-and-muscle-nerve-and-tissue.

All-development then-is from-the animal toward-the-spiritual and-the-invisible. This-is-the-public sentiment of-man-kind even-in-the-lower-forms-of society. What-are-considered heroic traits, the-things-which bring admiration to-men-if-narrowly scanned-will-be-found to-be not-the-things-which belong to-men as-brutes, though these-things-may-be-employed by-them-as-instruments. Even-in-the-cases of-such-men-as Samson and-Hercules, who-were-rude-brute-men, it-was-not their-strength that-drew-admiration to-them; it-was-their-heroism, their patriotism; it-was-that-which they-did-by-their-strength for-their-kind and-not-for-themselves. And-in-lower societies it-is-courage, it-is self-devotion, it-is-the-want-of-fear, it-is-the-higher form-of animal-life that-attracts-admiration. But-as-we-develop out-of-barbarous into-civilized-conditions, we-admire-not-because-they-can-lift-somuch, or-throw-such-heavy-weights, or-endure-such-hardships-of-body. Admiration-of-use-accounts-has-its-place, but-higher-than-these-is-the-power-of-thought, the-power-of-planning, the-power-of-executing, the-power-of-living-at-one-point, so-as-to-comprehend in-the-effects-produced-all-circumstances-of-time-in-the-future. Thought-power; emotion; moral-sense; justice; equity-in-all-its-forms; higher-manhood and-its-branches, which-stretch-up-into-the-atmosphere and

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e-race
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Handwritten musical notation on a single staff, consisting of a series of notes and rests.

XVI

Handwritten musical notation on a single staff, consisting of a series of notes and rests.

reach-nearest-to-the-sun ; these-are-something-other-than those-qualities that-develop earliest, and-are-lowest--nearest-to-the-ground. True-manhood, then, has-its-ripeness-in-the-higher-faculties. Without-disdaining the-companionship-of-the-body, the-manhood of-man grows-away-from-it in-another-direction. There-is-not-simply the-ripening of-the-physical-that-is-in-man, but-there-is, by-means-of the-physical, the-ripening of-the-intellectual, the-emotional, the-moral, the-æsthetic, as-well-as-the-whole-spiritual-nature.

KEY (Ex. XVI).

THE CHARACTER OF THE ENGLISH.

The-people-of England are-somewhat-phlegmatic. This-complexional-character is-extremely-striking when-contrasted with-the-suddenness-and-vivacity of-many-of our-neighbors-on-the-continent. It-even-appears remarkable among-the-several kindred tribes which-compose the-great-mass-of-the-British-Empire. The-heat-of-the-Welsh, the-impetuosity-of-the-Irish, the-acrimony-of-the-Scotch, and-the-headlong-violence-of-the-Creolians, are-national temperaments very-different-from-that-of-the-native genuine English.

This-slowness-of-feeling is-in-some-respects inconvenient, but-on-the-whole-view-of-life, it-has,-I-think,-the advantage-clearly-on-its-side. Our-countrymen derive-from-thence a-firmness, an-uniformity, and-a-perseverance-in their-designs, which-enables-them to-conquer-the-greatest-difficulties, and-to-arrive-at-the-ultimate-point-of-perfection in-almost every-thing-they-undertake.

Their-slowness to-passion has-also-another advantage. No-wise-man-will lightly-venture to-do-them-a-real-injury. Their-anger-is-not-suddenly kindled, nor-easily extinguished ; it-is-dark-and gloomy ; it-is-nourished to-a-gigantic size-and-vigor, under-a-silent meditation on-their-wrongs, until-at-last-it arrives-at-such-a-mature and-steady vehemence as-becomes-terrible indeed. It-was-on-a-consideration-of-this-kind-of-character that-a-great poet says-with-a singular emphasis—"Beware-the-fury-of-a-patient-man."

It-is-surprising how-much this-is-exemplified in-every-part

of our history. The long patience, amounting almost to meanness, with which the people of England have borne the outrages of evil ministers, has only been equalled by the irresistible force by which they attacked, and the unrelenting severity with which they finally punished the authors of their great grievances.

JUNIUS.

KEY (Ex. XVII).

FIDELITY TO THE CONSTITUTION.

If an honest, and I may truly affirm, a laborious zeal for the public service has given me any weight in your esteem, let me exhort and conjure you never to suffer an invasion of our political constitution, however minute the instance may appear, to pass by without a determined, persevering resistance. One precedent creates another. They soon accumulate and constitute law. What yesterday was fact to-day is doctrine. Examples are supposed to justify the most dangerous measures; and where they do not suit exactly, the defect is supplied by analogy. Be assured that the laws which protect us in our civil rights grow out of the constitution, and that they must fall or flourish with it. JUNIUS.

SHADING AND ARBITRARIES.

As previously admitted, Shaded Lines and Arbitrary Signs, though not admitted as part of the Linear System, may sometimes be of use in reporting.

D may be indicated at either end of any character by thickening the ends. When the commencement is thickened, D is to be read first.

When the middle or the whole of a character is thickened, D is indicated, coming after it.

D may be added before or after ring or loop letters as well as hooks, after *ing* and *in* or any final hook, and before commencing hooks.

ARBITRARIES have no relation to the Phonographic elements, and require no comment.

REMARKS.

In the Reporting Exercises there are a few practical applications of contractions, etc., not previously introduced. Among them may be noticed the *me* circle, used to represent *pe*, when placed on the *le* side of the straight stems. These and others, which the intelligent student may suggest, are useful only as they expedite the writing or increase its legibility. In this matter, as in the choice of the best and briefest Stenographs, there is a fine field for exercising the writer's taste and ingenuity.

The extent to which phrase writing may be carried is another matter on which there may possibly be difference of opinion. Some may incline to think phrase writing has been carried too far in the engraved Exercises. It has been remarked that the joining the more common words together, so long as the phrase does not cross the limits of a pause or runs the writing too far above or below the line, rather favors the easy reading of notes, and it most certainly diminishes the labor of writing.

POST-VOCALIZATION.

In notes that are intended for reference, possibly far in the future, it is a good plan to insert at leisure the Vowel omitted in the hurry of reporting, in any cases where there is likely to be doubt or hesitation in reading. In such cases a Vowel coming before a Consonant stem should be written before it, and close to it or touching it. If the Vowel comes after the stem, it should be written to the right or below the stem. If it comes between a stem and a hook or loop at either end of the stem it may be placed across the stem, but nearest to that end whose hook or loop letter it is intended to vocalize.

In Verbatim Reporting, in order to get at the exact meaning of the speaker, it is important to take down his exact words. But in transcribing or writing out the notes in common long-hand, it does not follow that the exact words of the speaker must be given; indeed the exact words are

scarcely ever given, it being generally necessary to re-model many of the sentences, and sometimes the whole speech. Very few extempore speakers would be willing to see their speeches printed word for word as delivered. For this reason a thorough knowledge of the language and facility in composition is an important qualification in the reporter. His duty generally is, in transcribing, to keep as closely to the exact sense as possible, putting it in the best English he can command.

LAW REPORTING.

In Reporting the evidence of witnesses in courts of law, etc., it is important to re-produce their exact words, and even the unusual pronunciation of a word should be noted. A mispronunciation may often be of use in estimating the relative importance of testimony, and the same is true of ungrammatical expressions, in cases that may be appealed to higher courts. Of course the reporter in this department should take care to make himself acquainted with the more common forms and technicalities of law, since many points in connection with it cannot be fully written out, as this would make reports too voluminous and lengthy. This remark applies especially to the reporting of "objections," "rulings," "motions," etc.

Attention is called to this matter, because, owing to the increase of "Acts of Parliament" and the complications of law, both to some extent due to the extension of the powers of Parliament beyond their natural limits, there is sure to be a vast increase of business for courts and lawyers, and Stenography must soon become a necessity in all courts of any importance. Present limits forbid more than a hasty reference to this important matter. Though more is likely unnecessary, as the reporter, once thoroughly master of the general subject, will find it quite easy to qualify himself in any special direction.

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